

Fritz Reiner was one of the most acclaimed conductors of the 20th century -- noted for the vast range of his repertoire, which included both symphonic and operatic pieces spanning from the traditional canon to contemporary material, he was also an influential educator who counted among his pupils Leonard Bernstein. Reiner was born in Budapest, Hungary, on December 19, 1888; despite earning a law degree from the University of Bucharest, he pursued a career in music, and at age 21 was named chorusmaster of the Budapest Opera. A stint as conductor with the Budapest Volksoper followed before Reiner was chosen in 1914 to serve as principal conductor of the Royal Opera in Dresden, where he collaborated with Richard Strauss on productions of several of the composer's early operas.

In 1922 Reiner left Europe to relocate to America, settling in Cincinnati, OH, and signing on as conductor with the Cincinnati Symphony Orchestra; a decade later he was tapped to head the orchestral and opera departments at Philadelphia's Curtis Institute of Music, where his students included Bernstein. After next serving as the music director of the Pittsburgh Symphony between 1938 and 1948, he served five years with the Metropolitan Opera. While Reiner's frequent migration might have been attributed largely to a restless creativity, he was also a notoriously difficult personality who frequently alienated those around him -- many of the musicians under his command openly loathed him, although he inevitably inspired the best work of their careers.

Reiner's own best work was undoubtedly his tenure with the Chicago Symphony Orchestra, which he elevated into one of the most celebrated ensembles in the world. Moving over to the CSO in 1953, he not only established the orchestra as a top-flight live attraction but also as a popular recording entity -- the countless albums they made for RCA's Living Stereo series during Reiner's decade-long tenure were much acclaimed by collectors for both the power of the performances and the unusually high fidelity of the recordings themselves. Releases like Fritz Reiner Conducts Richard Strauss and Fritz Reiner Conducts Bartók in particular remain definitive interpretations of the composers in question. Health problems forced Reiner to resign his position in 1962, and he died in New York City on November 15 of the following year.



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## Facts about this Recording

Recorded by RCA 1962 Chicago Symphony Hall

Producer: Richard Mohr Engineer: Lewis Layton

Transferred from a RCA 4-track tape

# RICHARD STRAUSS ALSO SPRACH ZARATHUSTRA

(1962 RECORDING)

FRITZ REINER CONDUCTS THE  
CHICAGO SYMPHONY ORCHESTRA

BURLESKE IN D FOR PIANO AND ORCHESTRA  
BYRON JANIS, PIANIST



HIGH DEFINITION TAPE TRANSFERS

*Also sprach Zarathustra, Op. 30 (Thus Spoke Zarathustra or Thus Spake Zarathustra)* is a tone poem by Richard Strauss, composed in 1896 and inspired by Friedrich Nietzsche's philosophical treatise of the same name. The composer conducted its first performance on 27 November 1896 in Frankfurt. A typical performance lasts half an hour.

The work has been part of the classical repertoire since its first performance in 1896. The initial fanfare – entitled "Sunrise" in the composer's program notes – became particularly well known to the general public due to its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. The fanfare has also been used in many other productions.

The orchestra consists of the following:

woodwinds: piccolo, 3 flutes (3rd doubling piccolo), 3 oboes, English horn, 3 clarinets in E-flat and B-flat, bass clarinet in B-flat, 3 bassoons, contrabassoon

brass: 6 horns in F, 4 trumpets in C, 3 trombones, 2 tubas

percussion: timpani (2 players), bass drum, cymbals, triangle, glockenspiel, bell on low E

keyboard: organ

strings: 2 harps, violins i, ii (16 each), violas (12), cellos (12), double basses (8) (several with low C string).

The piece is divided into nine sections played with only three definite pauses. Strauss named the sections after selected chapters of the book:

*Einleitung, oder Sonnenaufgang (Introduction, or Sunrise)*

*Von den Hinterweltlern (Of Those in Backwaters)*

*Von der großen Sehnsucht (Of the Great Longing)*

*Von den Freuden und Leidenschaften (Of Joys and Passions)*

*Das Grablied (The Song of the Grave)*

*Von der Wissenschaft (Of Science and Learning)*

*Der Genesende (The Convalescent)*

*Das Tanzlied (The Dance Song)*

*Nachtwandlerlied (Song of the Night Wanderer)*

It starts with a sustained double low C on the double basses, contrabassoon and organ. This transforms into the brass fanfare of the Introduction and introduces the "dawn" motif (from "Zarathustra's Prologue"; the text of which is included in the printed score) that is common throughout the work: the motif includes three notes, in intervals of a fifth and octave, as C–G–C (known also as the Nature-motif). On its first appearance, the motif is a part of the first five notes of the natural overtone series: octave, octave and fifth, two octaves, two octaves and major third (played as part of a C major chord with the third doubled). The major third is immediately changed to a minor third, which is the first note played in the work (E flat) that is not part of the overtone series.

"Of Those in Backwaters" (or "Of the Forest Dwellers") begins with cellos, double-basses and organ pedal before changing into a lyrical passage for the entire section. The next two sections, "Of the Great Yearning" and "Of Joys and Passions", both introduce motifs that are more chromatic in nature.

"Of Science" features an unusual fugue beginning in the double-basses and cellos, which consists of all twelve notes of the chromatic scale. It is one of the very few sections in the orchestral literature where the basses must play a contra-b (lowest b on a piano).

"The Convalescent" acts as a reprise of the original motif, and climaxes with a massive chord in the entire orchestra.

"The Dance Song" features a very prominent violin solo throughout the section.

The end of the "Song of the Night Wanderer" leaves the piece half resolved, with high flutes, piccolos and violins playing a B major chord, while the lower strings pluck a C.

One of the major compositional themes of the piece is the contrast between the keys of B major, representing humanity, and C major, representing the universe. Because B and C are adjacent notes, these keys are tonally dissimilar: B major uses five sharps, while C major has none.

# RICHARD STRAUSS ALSO SPRACH ZARATHUSTRA

(1962 RECORDING)

FRITZ REINER CONDUCTS THE  
CHICAGO SYMPHONY ORCHESTRA

*Track 1-Part One 18:25*

*Track 2-Part Two 15:47*

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## BURLESKE IN D FOR PIANO AND ORCHESTRA BYRON JANIS, PIANIST

*Track 3-20:07*

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Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



*Nine Sections:*

*Einleitung, oder Sonnenaufgang (Introduction, or Sunrise)*

*Von den Hinterweltlern (Of Those in Backwaters)*

*Von der großen Sehnsucht (Of the Great Longing)*

*Von den Freuden und Leidenschaften (Of Joys and Passions)*

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*Von der Wissenschaft (Of Science and Learning)*

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